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TOULOUSE-LAUTREC

Arts Council 1961

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La Goulue at the Moulin Rouge 1891 (No. 27)

TOULOUSE-LAUTREC

1864-1901

An exhibition organized by

the Association Française d'Action Artistique

with the Arts Council of Great Britain

1961

Foreword

This exhibition has been organized by the Association Française d'Action Artistique under the terms of the Anglo-French Cultural Convention. The idea of bringing the Albi collection to London originated from the exhibition which was shown at the Jacquemart André Museum, Paris, in 1959. The selection of the works and the production of the catalogue was undertaken by M. Edouard Julien, Director of the Musée d'Albi, to whom we are deeply grateful. We wish also to thank the French Ambassador in London, His Excellency M. Jean Chauvel; M. Jaujard, Membre de l'Institut, Secrétaire-Général at the Ministère d'état chargé des Affaires Culturelles; M. Gaëtan Picon, Directeur des Arts et des Lettres; M. P. Erlanger, Directeur, and M. F. Gobin, of the Association Française d'Action Artistique; and we have also been greatly helped in all the arrangements by M. C. Arnavon, Cultural Counsellor at the French Embassy, and Miss R. Cameron of the French Embassy, London.

These paintings and drawings from the Musée d'Albi will give a great many people in this country who have not been able to visit Toulouse-Lautrec's birthplace an opportunity to see the more important works from this unique collection. They have also been supplemented by a number of generous loans from public and private collections both in France and England. More works might have been obtained in this way if the period of the exhibition had not had to be changed, at very short notice, to a date earlier than that originally planned. The Arts Council wishes to record its thanks to lenders, especially to the Musée d'Albi, whose names are listed elsewhere.

The Trustees of the Tate Gallery have lent two pictures and kindly put their gallery at our disposal for the exhibition.

G. W.

Introduction

On May 2, 1898, three years before his death, Toulouse-Lautrec held an exhibition of his works in London at the Goupil Gallery, 5 Regent Street.

Maurice Joyant, the painter's devoted friend, has recorded some notes of Lautrec's last journey across the Channel in his biography which we may consider the standard work for Lautrec students. He tells us that Lautrec wished to discover what response his works would evoke in England and had decided to hold an exhibition there. Far from dissuading him, his friends did all they could to encourage the plan; it seemed an excellent opportunity to take him away from Paris and his intemperate habits, and to provide him with something to occupy his mind. They advised him to travel alone and he agreed on condition that they promised to join him a few days later.

He knew London quite well, having made several visits with Joyant, and the language offered no difficulties; he spoke it perfectly. As a young man he had considered himself an Anglophile.

When he had selected the works for the exhibition Lautrec decided to give his friends a pre-view and invited them to his studio in the Avenue Frochot. The lithographed invitation for this occasion was decorated with a delightful drawing of a little girl in a long dress and a dog sitting up to beg.

On arriving in London he settled into his hotel at Charing Cross, and his first thought was to revisit the bars, restaurants and museums he had known on previous visits. But Lautrec was used to the company of his friends and was not happy alone. His enthusiasm withered and with it his pleasure in exploring new places. He was bored. So much so, as he later confessed, 'that he used to go to the station under the hotel to see the trains arriving from the Continent in the hope of meeting French people he knew'.

When his friends at last met Lautrec in London he was a changed man; sober and orderly. They brought him the consolation and help he needed to get his pictures hung.

On the opening day a cheerful Lautrec awaited the critics and visitors with confidence. He may well have been disappointed by the small numbers who arrived. Whatever his reactions, the fact is he fell

asleep in an armchair in the middle of the room. 'Critics and perhaps even members of the Royal Family, Princess Beatrice and the Prince of Wales, probably filed past him and refrained from waking him,' says Joyant. The exhibition—there were seventy-eight works in the catalogue—met with no appreciative response. Lautrec's art was not liked. Only his posters gained attention; they had already been seen at international exhibitions organized by Edward Bella every year since 1894 at the Royal Aquarium. Both critics and public were shocked by the subjects of Lautrec's paintings.

'The art of M. de Toulouse-Lautrec shows that his only aim is to paint something we shall find "shocking" or that he has but one idea in his head and this is vulgarity. We are not shocked—only bored,' wrote the *Daily Chronicle*.

The *Star* said: 'This continual insistence on ugliness, vulgarity and eccentricity, this painting of the same people again and again is really monstrous.'

When it was over the *Lady's Pictorial* pronounced what we may regard as the funeral oration on the exhibition:

> 'M. de Toulouse-Lautrec's exhibition is finished; for which relief much thanks. Once more the pictures of Corot, Daubigny, Mauve, Maris and Swan hang here to delight instead of to affright us; despite his cleverness, the art of M. de Toulouse-Lautrec is revoltingly ugly—there is no getting away from the fact.'

The London public shared the opinions of the art critics.

With bitterness but no ill-will Lautrec took back to Paris the works he had had the presumption to present to London society. A number of these same paintings and drawings are today the pride of museums and collectors all over the world.

Was Lautrec any better known and more appreciated in Paris at this period? The sad truth is that only a few friends and a handful of critics were aware of his genius. Official art everywhere took precedence with a public which was unable to accept the innovators, the Impressionists or their successors, Cézanne, Gauguin, van Gogh—three painters who were independent, as Lautrec was. It was not until

many years after they had died that their work was understood and admired. Now, sixty years after his death, Lautrec takes his place among the great artists of late nineteenth-century painting. Let us hope that this present exhibition, which throws light on different aspects of all that Lautrec's genius achieved in his short, laborious lifetime, will be a great success and will make amends for his failure in London in 1898.

The Musée Toulouse-Lautrec of Albi has drawn extensively upon its large collection to present an exhibition worthy of the painter. Both museums and various collectors have all been most willing to add to the exhibition which has been organized under the patronage of the Minister for Cultural Affairs by the Association Française d'Action Artistique with the Arts Council under the Anglo-French Cultural Convention.

As the representative of the organizers of this exhibition I should like to express their warmest thanks to those, both private collectors and directors of museums, who have made it possible for us to assemble an important collection of representative works.

We should like to express our gratitude to Maître Laurent Mathieu, Mayor of Albi, president of the Museum's Executive Committee, for permission to send the works from Albi to London. It also gives us great pleasure to record our indebtedness to Madame M. G. Dortu, President of the Société des Amis du Musée d'Albi, whose valuable help has contributed to the success of the exhibition.

EDOUARD JULIEN
Directeur, Musée Toulouse-Lautrec, Albi

Some Biographical Dates in the Life of Toulouse-Lautrec 1864-1901

November 24, 1864: Henri-Marie-Raymond de Toulouse-Lautrec Monfa born in the Hotel du Bosc, the family house at Albi; his father was Comte Alphonse and his mother, a first cousin of her husband's, Adèle Tapié de Céleyran.

1872: The family moves to Paris. Henri goes to school at the Lycée Fontanes (Condorcet) where he meets Maurice Joyant who was to become his most loyal and devoted friend and his most notable biographer.

1878: The family returns to Albi. Henri continues his studies under his mother. At the age of fourteen Lautrec falls on a slippery floor and breaks his left leg.

1879: While staying at Barèges with his mother Lautrec breaks his right femur. He remains an invalid and has to give up riding and shooting, his two favourite sports.

1881: Lautrec passes the first part of his *baccalauréat* and his formal education ends here. An animal painter from Bordeaux, René Princeteau, a friend of the family, who gave Lautrec his first drawing lessons, advises Lautrec's parents to allow him to study painting in Bonnat's studio, where he enrols in 1882. He stays only a short time here as Bonnat decides to give up teaching. Lautrec continues his studies under Cormon, and in 1884 he furnishes a studio at 7 Rue Tourlaque.

1885: In Montmartre, Lautrec finds life suited to his personal tastes, taking his models from the dance halls and cabarets. Lautrec becomes friendly with Bruant at 'Le Mirliton', where his paintings are first shown in public, hung on the walls of the cabaret.

From 1887, Lautrec reaches a larger public by showing almost every year in group exhibitions: the *Société des XX* in Paris and Brussels, the *Salon des Indépendants*, the *Cercle Volney*, the *Arts Libéraux* and others. His work also appears in illustrated periodicals: *Courrier Français*, *Paris Illustré*, *Figaro Illustré*, *Rire*.

1887: Lautrec shares a flat in the Rue Fontaine with his friend Dr Bourges, which is to be his home till 1893.

In **1888, 1889** and **1890:** Lautrec, his talent now mature, paints the *Cirque Fernando*, and the two portraits: *M. Fourcade* and *Mlle Dihau Playing the Piano* (No. 24).

1891: Lautrec makes his first lithographic print with a poster for the Moulin Rouge. He was to produce nearly 400 prints in black and white and in colour, and 31 posters.

Gabriel Tapié de Céleyran, a first cousin of the painter, came to Paris to study medicine. Lautrec used him as a model in a number of his works.

1892: Re-opening of the Moulin Rouge. While not neglecting the theatres and music-halls of Montmartre, Lautrec immortalizes the stars of the Moulin Rouge in a series of powerful pictures. He also began painting in brothels at this period, moving into one of the *maisons closes* for a short time. Some of his finest works were the result, the most important being *The Salon in the Rue des Moulins* of 1894 (No. 51).

1893: Lautrec holds his first important exhibition with Charles Maurin at the Boussod-Valadon Gallery.

1894: Lautrec visits London with Joyant. His album of lithographs devoted to Yvette Guilbert is published.

1895–7: Lautrec goes to Normandy; and to Holland with Maxime Dethomas. His friend Tristan Bernard introduces Lautrec to the world of bicycle enthusiasts which inspires several of his works. Lautrec holds his second exhibition, organized by Joyant and Manzi, and moves out of his studio at 15 Avenue Frochot.

1898: Lautrec is 34. He has now produced a considerable body of work. But drinking to excess, late nights, pleasure and work have ruined his health. Nevertheless, he continues to work, and holds an exhibition in London.

1899: At the end of February after an attack brought on by alcoholism, Lautrec is taken to the 'Madrid' sanatorium of Dr Sémelaigne at Neuilly where he remains under treatment until May. He produces from memory the remarkable series of drawings *Au Cirque* during this period.

As soon as he can leave the sanatorium, he resumes work; stays at le Crotoy, le Havre, Arcachon, Bordeaux, goes to the Château de Malromé to visit his mother, returns to Bordeaux, then to Paris.

1900: On May 15 Lautrec organizes a milk-drinking party in his studio to show paintings done in Bordeaux.

1901: On August 20 Lautrec arrives at Malromé in worsening health to visit his mother. He still works on his two last paintings, *Admiral Viaud* and *An Examination at the Faculty of Medicine, Paris* (No. 72), in the short intervals allowed by his condition.

September 9: Henri de Toulouse-Lautrec dies surrounded by his family. He was buried first at Saint-André-du-Bois; his remains were later transferred to Verdelais, Gironde.

Paintings

NOTE: *Unless otherwise stated the works are from the Musée Toulouse-Lautrec, Albi.*
Measurements are in inches; height precedes width.

1 **Artilleryman Saddling His Horse** 1879
Oil on canvas, 19⅞ by 14¾ *Plate* 1
Monogram in red, bottom left
Lautrec was fifteen when he painted this picture, in the year of the second accident which crippled his legs. He had already received advice from his first teacher, Princeteau (1839–1914), the painter of animals and close friend of Comte Alphonse; Lautrec had copied several of his studies. This work reveals the precocious talent of an exceptionally gifted painter in the clarity of the execution and in the dashing brushwork.

2 **A Dog-cart** 1880
Oil on panel, 10⅝ by 14¾
In the centre, on the outskirts of a wood with foliage in soft green and blue accented with russet, is a dog-cart drawn by a chestnut horse and driven by a standing gentleman wearing a white coat and a bowler hat. Behind him is a groom dressed in black with a top hat who leans to the left, about to step down. If the early teaching of Princeteau has undeniably influenced the study of the horse, the influence of John Lewis Brown (1829–90), whom Lautrec met in his master's studio, is no less apparent.

3 **Henri de Toulouse-Lautrec, Self-portrait** 1880
Oil on board, 15⅞ by 12¾
Although Lautrec has left us his likeness in numerous drawings where he has shown himself without vanity—often indeed to the point of self-mockery—there are few self-portraits from his hand. This one, painted at the age of sixteen, reaffirms the qualities noted in the Artilleryman (No. 1): the same fluency of broad handling and originality already present in the composition. The head and shoulders of the young painter, still of school age, are reflected in the mirror on the marble chimney-piece among a number of skilfully disposed objects. Lautrec painted portraits all his life and was one of the best portrait painters of the late nineteenth century.

4 **'Gazelle', the White Horse** 1881
Oil on canvas, 18⅞ by 23¼
Signed and dated: *Monfa, 1881*, at top left
Monogram in red, bottom left
Lautrec is adept at rendering the character of horses; he treats them as he does people, as a portraitist. This portrait head of a horse, 'Gazelle', in left profile, was painted at Le Bosc.

5 **The Mail Coach** 1881
Oil on canvas, 15⅜ by 19¾
Signed: *H.T.L.*, below left
The driver of the four-in-hand is Comte Alphonse.
Musée du Petit Palais, Paris

6 **At the Races, Auteuil** 1881
Oil on canvas, 28⅜ by 20⅞
Collection: Monsieur Renand

7 **A Labourer at Céleyran** 1882
Oil on canvas, 23⅝ by 19¼
Monogram in red, bottom left
During his holidays at Le Bosc and at Céleyran Lautrec found models among the agricultural workers, servants and people coming and going about the estate. He painted outdoors, having studied the experiments of his contemporaries who, following Eugène Boudin (1824–97), were trying to get more light into their paintings and to integrate human figures into landscape. Here, a farm worker of the Céleyran countryside sits on the grass, posing for the painter.

8 **Young Routy at Céleyran** 1882
Oil on canvas, 23⅜ by 19¼
Monogram in red, bottom left
Routy often posed for the painter. He is here sitting on a wall whittling a piece of wood with his knife. Like the preceding painting (No. 7), this one is inspired by the rustic manner made fashionable by Millet, Jules Breton, Lhermitte and Bastien-Lepage whose painting was the sensation of the Salon of 1880.

9 **An Avenue at Céleyran** 1882
Oil on panel, 7⅞ by 13⅝
Signed and dated: *T-L 1882*, bottom left
What other artist might be supposed to have painted this landscape had it not been signed by Lautrec in 1882? It shows the lightness of Corot, of Sisley; certainly, the 'handwriting' is that of a sensitive painter in full control of his skill which he uses with perfect freedom.

10 **Seated Nude, Woman on a Divan** 1882
Oil on canvas, 21⅝ by 18⅛
A dark girl is posed in the nude wearing black stockings and seated in left profile on a divan. A limpid and delicate painting in subtle greys enhanced by the faded pink of the divan.

11 **Old Woman on a Bench at Céleyran** 1882
Oil on canvas, 20⅞ by 17¼
Monogram in red, bottom left
An old servant sat for this painting. The drawing is somewhat dry in quality but the muted colour is of rare distinction.

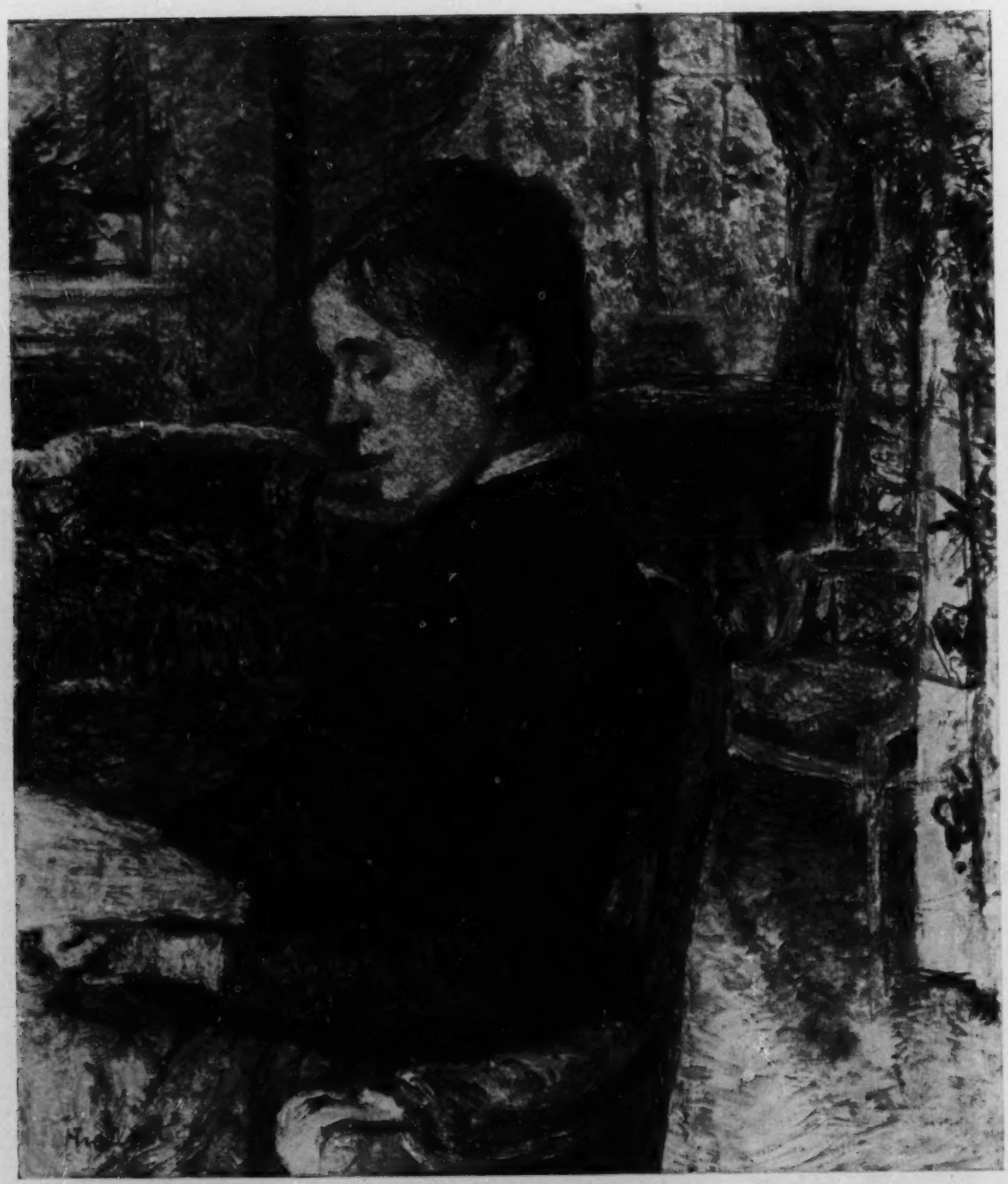
12 **Comtesse A. de Toulouse-Lautrec, the Artist's Mother** 1883
Oil on canvas, 36¼ by 31½
Monogram in red, bottom left
The artist's mother is seen at breakfast in a white house-coat. Seated facing us and at half length in the middle of the canvas, her hands resting on a table which fills the bottom of the painting. The light comes from behind her. This painting, with its pale tonality and interplay of greys, mauves and whites, all nearly equal in value, is perhaps evidence that Lautrec had studied and admired the work of Manet (1832–83) and Berthe Morisot (1841–95).

13 **Comtesse A. de Toulouse-Lautrec, the Artist's Mother** 1883
Oil on canvas, 15¾ by 12⅝
Comtesse Adèle de Toulouse-Lautrec, at half length, is seated facing us on a garden bench. Sunlight plays over the whole picture; on the foliage behind her and on the figure itself. Lautrec's mother is reading, her eyes lowered to the book held in her right hand which is resting on the sunshade lying across her knees. The white collar of her dark bodice enhances the middle tones of her face under a straw cloche hat with a blue ribbon. The colour sings, muted, in a symphony of minor harmonies in delicate greens and blues. Lautrec here shows his affinity with the manner of Berthe Morisot (1841–95).

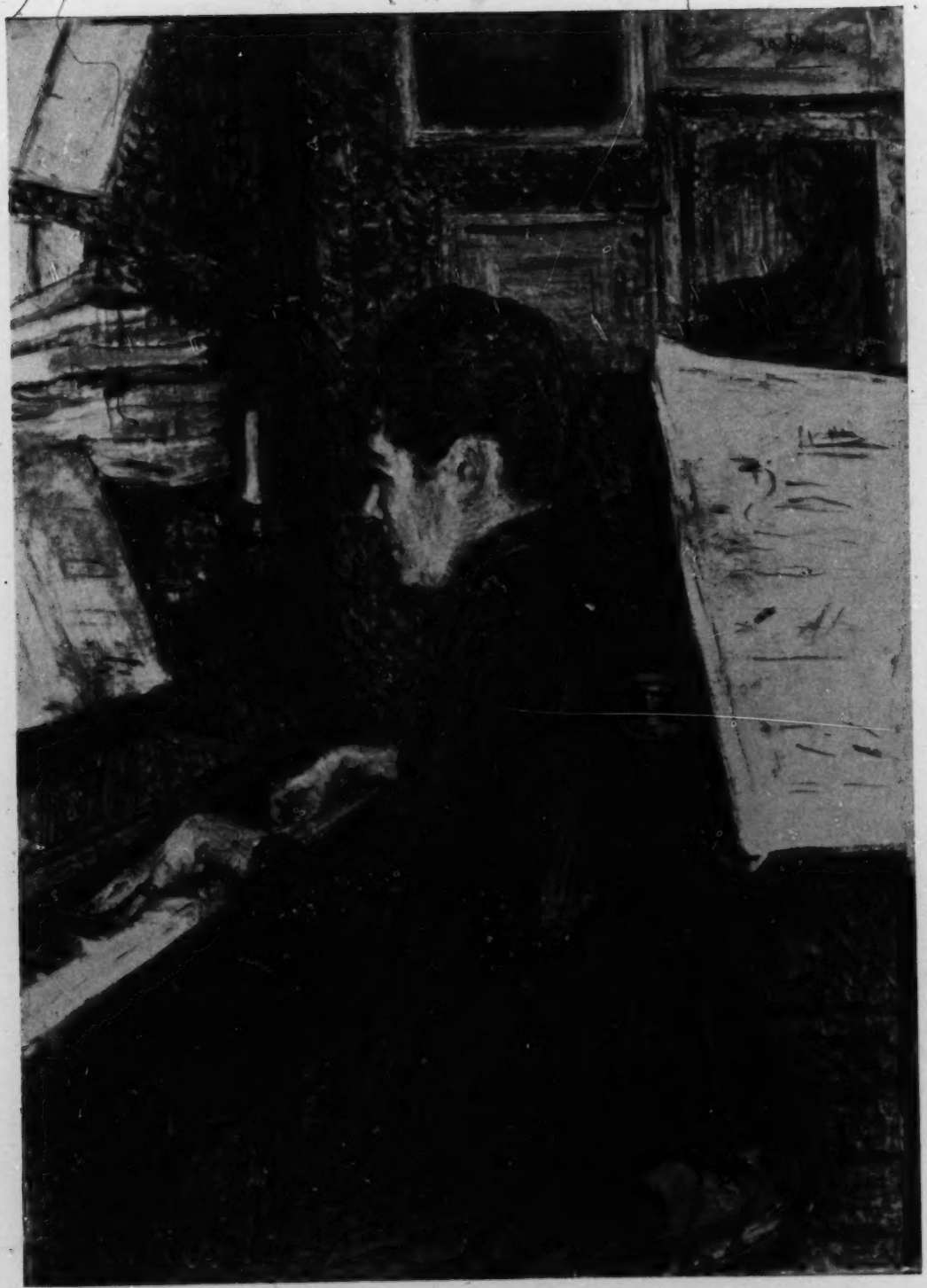
14 **At Work in the Vineyard** 1883
Oil on canvas, 22 by 18⅛
Collection: Monsieur de Vos

15 **Portrait of Émile Bernard** 1885
Oil on canvas, 21½ by 17¼
Collection: Arthur Jeffress, Esq, London
One of the most notable of Lautrec's early works. Émile Bernard, whom Lautrec met in Cormon's studio, has recorded that the portrait required thirty-three sittings.
Note: This painting was in Ambroise Vollard's collection. Exhibited in London at the Lefèvre Gallery, 'Géricault to Renoir', May 1951; illustrated in catalogue.
Also reproduced in:
Toulouse-Lautrec: F. Jourdain and J. Adhémar (Tisné, Paris, 1952), plate 9.
History of Impressionism: John Rewald (Museum of Modern Art Publication, 1946), p. 401.
Vincent van Gogh: Letters to Émile Bernard: (Museum of Modern Art Publication, 1938), plate 2.
Henri de Toulouse-Lautrec: Douglas Cooper (Thames & Hudson, 1956), colour plate on p. 65.

1. *Artilleryman Saddling His Horse* 1879 (No. 1)

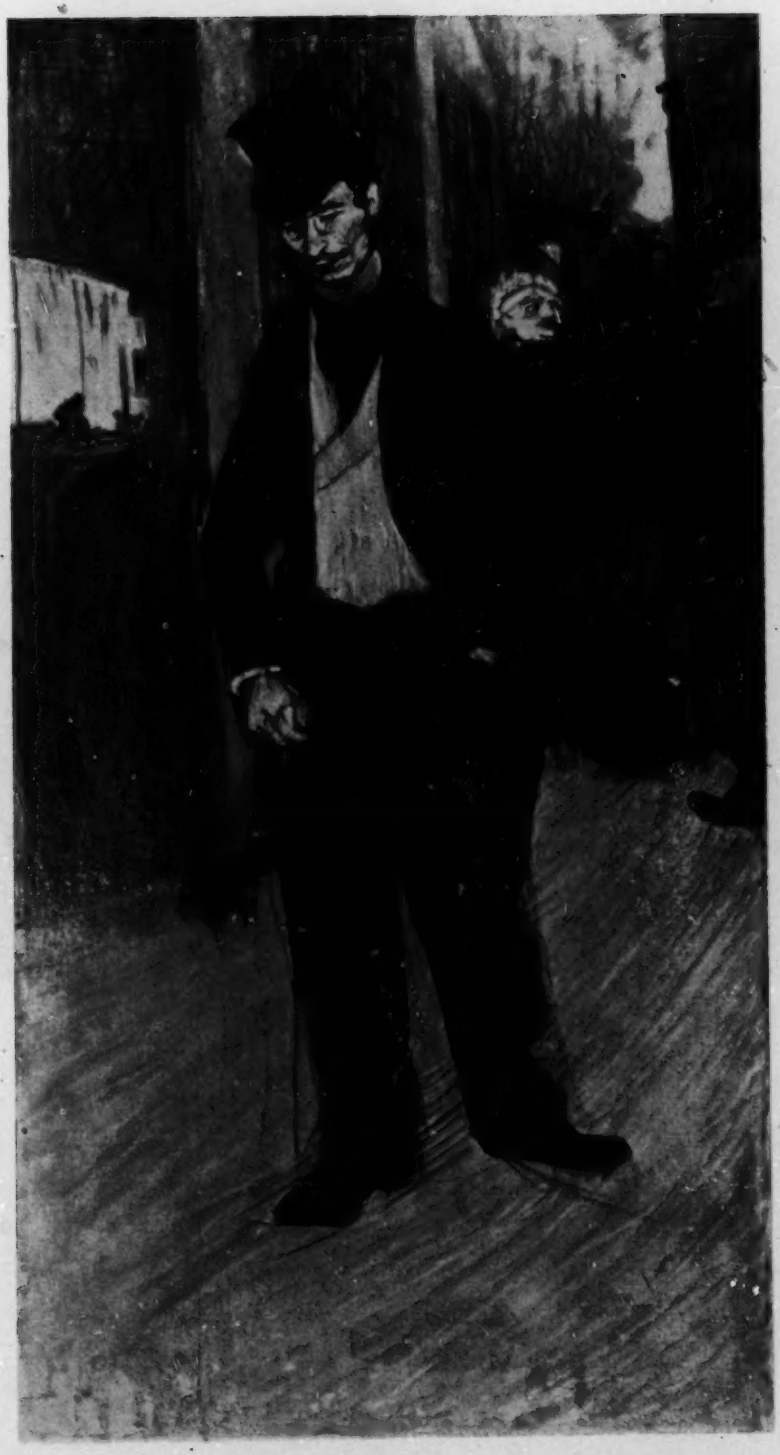


11. *Comtesse A. de Toulouse-Lautrec at Malromé* 1887 (No. 16)



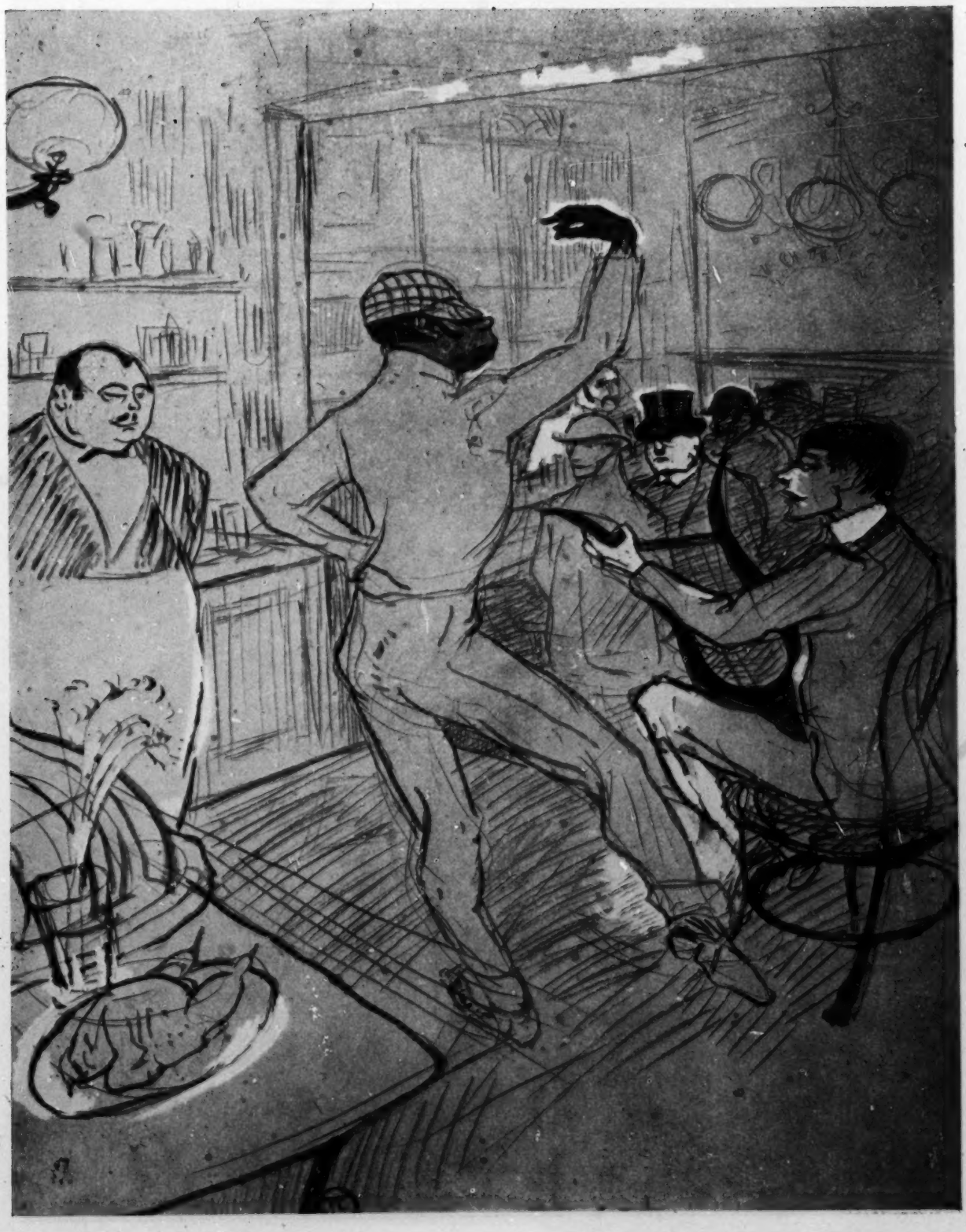
III. *Mlle Dihau Playing the Piano* 1890 (No. 24)

IV. *Yvette Guilbert* 1894 (No. 45)



v. *Dr Tapié de Céleyran* 1894 (No. 46)

VI. *The Salon in the Rue des Moulins* 1894 (No. 51)



VII. *Chocolat Dancing* 1896 (No. 81)

VIII. *Self-portrait* 1898 (No. 66)

16 **Comtesse A. de Toulouse-Lautrec, in the Drawing-room at Malromé** 1887 *Plate* 11
Oil on canvas, 23¾ by 21¼
Signed: *Tréclau*, bottom left
Lautrec's mother, whose blue corsage is in contrast to a little white collar, sits in an armchair, her left profile towards us, reading a book which rests on her knees. A window and pieces of furniture occupy the background. This portrait was painted four years after the painting of Lautrec's mother at breakfast (No. 12), and two years after leaving Cormon's studio. Lautrec is more than usually preoccupied by colour in this painting and he seems to have been aware of the researches of Seurat (1859–91). He has, however, used the divisionist technique less rigorously than the painter of *La Grande Jatte*. The whole painting evokes the limpid airiness dear to the Impressionists.
Note: Comte Alphonse at one time objected to his son's signing his paintings with the family name. 'Tréclau' was the pseudonym Lautrec devised in answer.

17 **The Dance-hall of the Elysée Montmartre** 1887
Oil on paper *marouflé* on canvas, 31¾ by 25⅝
Monogram in red, bottom left
In the foreground a woman is seated with her back to us with a bottle of champagne to the right; a couple is seen dancing in the background: the painting is in monochrome and treated as a drawing. The Elysée Montmartre dance-hall opened in the Boulevard Rochechouart, Paris, in 1886.

18 **At the Moulin de la Galette, La Goulue and Valentin le Désossé** 1887
Monochrome on board, 20⅝ by 15½
Monogram in red, bottom left
La Goulue on the left, in black blouse and flounced skirt, hand on hip; and Valentin, on the right in a top hat, working out a dance routine. La Goulue, whose ravenous appetite won her the nickname, made her début at the Moulin Rouge. Valentin was struck by La Goulue and made her his dancing partner.

19 **Hélène V.** 1887
Oil on board, 13¾ by 6¼
Signed: *Lautrec*, bottom right
The head and shoulders of a young woman in right profile, apparently sitting in an armchair. Her thick hair covers the nape of her neck and strays on to her forehead; above it is drawn up into a 'bun'. The light tones of the face and the strong neck are contrasted against a studio background. This portrait has been thought to show the influence of van Gogh; Lautrec has here used long brushstrokes.

20 **The Trace-horse of the Omnibus Company** 1888
31½ by 20⅛
Private Collection
In 1888, Lautrec was preparing a series of four illustrations for *Paris Illustré* to accompany an article on 'L'Été à Paris'. In this one, the trace-horse is waiting to be harnessed to the next bus which goes up the hill in Montmartre. On the left, Lautrec has shown himself, wearing checked trousers, on the platform of a bus.

21 **Portrait of Gauzi** 1888
Oil on canvas, 30¾ by 15⅝
Signed: *Tréclau*, bottom left
Musée des Augustins, Toulouse
François Gauzi of Toulouse was a fellow student of Lautrec's at Cormon's studio.

22 **A First Communion** 1888
Oil on board, 24¾ by 14⅛
Signed: *H. T. Lautrec*, bottom left
Musée des Augustins, Toulouse
The model for the father of the family was François Gauzi, whose portrait (No. 21) Lautrec also painted in this year.

23 **The Dancer Gabrielle** 1890
Oil on board, 21¼ by 15¾
Signed: *Lautrec*, bottom right
The blonde dancer is shown in right profile towards the left of the canvas. Her white dress has a high collar and leg-of-mutton sleeves; she wears a white hat with large white feathers. Her

right hand rests on her hip. She makes a symphony in white against the mauves of the background with here and there the colour of the board showing through the greens of Père Forest's garden.

24 **Mademoiselle Dihau Playing the Piano** 1890
Oil on board, 26¾ by 19⅛ *Plate* III
Signed and dated: *90 Lautrec*, top right
Lautrec was very friendly with the Dihau family, musicians from Lille: Henri, Désiré and their sister, and he used each in turn as a model. This portrait was painted in the small dining-room where Mademoiselle Dihau gave piano lessons.

25 **Woman Curling Her Hair** 1890
Oil on board, 21¼ by 14⅛
Musée des Augustins, Toulouse

26 **Désiré Dihau** 1891
Oil on board, 21¾ by 17¾
Lautrec shows us his friend seated on a chair in Père Forest's garden where he liked to paint. Désiré Dihau is seen in left profile, wearing a black frock-coat and a top hat, reading a newspaper which he holds in both hands.

27 **La Goulue at the Moulin Rouge** 1891
Charcoal heightened with colour, 60⅝ by 46½
A sketch for the poster. La Goulue in the centre, dancing, is shown in right profile, swaying back on her left leg and kicking up a froth of white underclothes with her right; the head of Valentin-le-Désossé appears at her side. He is seen at half-length in left profile, his top hat tipped forward over his eyes; his large silhouette in the foreground forms a flat plane which ties the whole composition together. At the back, to right and left, are the silhouettes of spectators. This was Lautrec's first poster and it made his name known to a large public.

28 **Red-haired Woman, Back View** 1891
Oil on board, 30¾ by 23¾
Monogram in red, bottom left
The model is seen from behind, leaning forward on her right arm, outlined in a tightly fitting jacket. She is wearing a little white hat decorated with a bunch of ribbons on her red hair, and a feather boa.

29 **Red-haired Woman, Bareheaded** 1891
Oil on board, 30¾ by 23¾
Monogram in red, bottom left
This study, executed with spontaneous rapidity and enthusiasm, is very characteristic of Lautrec's mastery. The artist has here, as often, used his brush as a draughtsman's pencil. He has managed to convey the feeling of the volumes with his line and we may wonder what colour could have added to the fullness of the forms. He has said everything, and said it well.

30 **Woman at Her Toilet** 1891
28⅜ by 25¼
Signed: *T-Lautrec*, bottom right
Private Collection

31 **Woman Seated in a Garden** 1891
Oil on millboard, 26¼ by 20¾
Signed and dated: *T. Lautrec 91*, top right
Trustees of the Tate Gallery
'Painted, like a number of Lautrec's other portraits, in the garden of M. Forest, situated at the corner of the Rue Forest and the Rue Caulincourt in Montmartre. The model was Gabrielle the dancer, who also posed for a picture of 1890 in the Musée d'Albi.' (No. 23 in this exhibition.)
The Tate Gallery Catalogues: The Foreign Paintings, Drawings and Sculpture, 1959.

32 **Aux Ambassadeurs, Aristide Bruant in His Cabaret** 1892
Buff paper *marouflé* on canvas, 100⅜ by 47¼
The singer Bruant in high boots is seen from the back standing on the stage; he is bareheaded and shows us his right profile. In the foreground at the bottom right of the canvas, Jane Avril holds a champagne glass in her left hand; she wears a white patterned green corsage and a black bonnet. Above her appears the profile of Monsieur de Sainte-Aldegonde in a top hat; higher up we see

the silhouette of the conductor of the orchestra. This was an idea for a poster which was never executed.

33 **At the Moulin Rouge, Portrait of M. Warner** 1892
Oil on board, 22⅞ by 18⅞
Monogram in red, bottom right
Seen in three-quarter profile from the left, wearing a top hat, cut off at the top by the frame. Preliminary study for the colour lithograph *The Englishman at the Moulin Rouge* (Catalogue L. Delteil No. 12).

34 **Ballet 'Papa Chrysanthème'** 1892
Oil on board, 25⅛ by 22⅛
Monogram in red, bottom left
At the Nouveau-Cirque. Dancers in the foreground by the pool; in the centre a girl in veils dances on a lotus flower in the style of Loïe Fuller.

35 **Caudieux, the Café-concert Performer** 1893
Monochrome on paper, 44⅞ by 34⅝
Sketch for the poster (Catalogue L. Delteil No. 346).

36 **Louis Pascal** 1893
Oil on board, 30¼ by 20⅞
Signed: *Lautrec*, bottom left
This smart young man might be Maupassant's Bel-Ami. In fact it is Lautrec's cousin, Louis Pascal, who was the model for this portrait of a man of fashion.

37 **Nude of a Little Girl** 1893
Oil on board, 23¼ by 15⅝
Monogram in red chalk, bottom right
Study for the lithograph (Catalogue L. Delteil No. 24).

38 **The Box with the Golden Mask** 1893
Oil on canvas, 15¾ by 12⅛
Monogram in red, bottom right
The theatre was a constant source of inspiration to Lautrec; he was a frequent visitor backstage. Many of the famous theatrical personalities of the day are immortalized in his prints, shown either at their work or in private life. This delightful picture communicates Lautrec's love of the atmosphere of the theatre.

39 **Woman Seated** 1893
Oil on board, 22½ by 17¼
Monogram in chalk, bottom right
This study was probably made with a portrait in mind. The name of the blonde model is unknown.

40 **Monsieur, Madame and the Dog** 1893
Oil on canvas, 18⅞ by 23⅝
Monogram in red, bottom left
The managers of the brothel are painted, one might almost say outlined, since the drawing so strongly dominates the colour, with an amazing realism and humour which clearly show the type of people they are.

41 **Woman at Her Window** 1893
Oil on board, 22½ by 18½
Signed: *Lautrec*, bottom right
This painting ranks among the finest of Lautrec's achievements during that period of concentrated work when he made a special study of prostitutes 'off duty'.

42 **Women Making a Bed** 1893
24 by 31½
Private Collection

43 **Madame Capulet** 1893
31½ by 25⅝
Private Collection

44 **Loïe Fuller at the Folies-Bergère** 1893
Oil on board, 24 by 17⅜
Signed: *Lautrec*, in chalk bottom left
A full-length portrait. The star appears full face. This study was the original of the colour print

which Lautrec completed in the same year. An American with a passion for the theatre, a good musician and excellent singer, Loïe Fuller played in vaudeville and in tragedy, operetta and opera, before becoming celebrated as a dancer.

45 **Yvette Guilbert** 1894 *Plate* IV
Charcoal heightened with colour on buff paper, 73¼ by 36⅜
Sketch for a poster. Full face, standing with hands resting on some unseen support, she is wearing long black gloves and black bows on her shoulders; Lautrec has caught her mobile expression with extraordinary skill. The star herself was so dissatisfied with the artist's composition that she forbade him to make the poster. It is thanks to Lautrec, who left behind countless portraits of her, that the singer will never be forgotten.

46 **Dr Tapié de Céleyran** 1894 *Plate* V
Oil on canvas, 43¼ by 22
Lautrec's cousin, leaning slightly to the left, is seen walking nonchalantly over the red carpet of a theatre corridor which fills half the picture. He came from Albi to Paris in 1891 to study medicine, he was always a discreet and loyal friend to Lautrec. They were often seen together in the cafés-concerts in Montmartre.

47 **Woman Lying on Her Back, with Arms Raised** 1894
Oil on board, 18⅛ by 18½
Signed: *Lautrec*, in red chalk bottom right

48 **Marcelle** 1894
Oil on board, 18⅛ by 11⅝
Signed: *Lautrec*, in blue chalk bottom right
'Marcelle' is written top left
In this magnificent portrait of one of Lautrec's best-known models, he has combined all the fine qualities we admire. The girl's fatigue is indicated by Lautrec's use of colour, which suggests a faded flower, in a picture of great wit and distinction.

49 **Woman Pulling on Her Stocking** 1894
Oil on board, 23⅝ by 17
Signed: *Lautrec*, in red chalk bottom left
The intimate and graceful gesture of this girl so pleased Lautrec that he seems to have completed the study with lightning speed, directly in paint.

50 **Blonde Prostitute** 1894
Oil on board, 21 by 14½
Monogram in red, bottom right
Study for the picture *The Salon* (No. 51).

51 **The Salon in the Rue des Moulins** 1894
Oil on canvas, 43⅞ by 52⅛ *Plate* VI
Monogram in black, bottom left
For about four years, Lautrec collected together a great number of drawings and paintings from the life, in the brothels where he lived and worked. Studying his models in their own surroundings, his relentless eye would note their characteristic expressions and behaviour when 'off duty'. This picture ranks among the most important of Lautrec's work. It is his final summing-up of this special world.

52 **Yvette Guilbert taking a Call** 1894
Photographic proof heightened with colour, 18⅞ by 9⅞
The smiling actress is bowing to the public.

53 **The Two Friends** 1894
Oil on millboard, 18⅞ by 13⅜
Signed: *T-L*, bottom left
Trustees of the Tate Gallery
'One of a series of pictures of *maisons-closes* on which Toulouse-Lautrec was working during the years 1892 to 1895. . . . The present work is probably a study for the right-hand side of [*In the Salon* (No. 51 in this exhibition)], though there is no more than a general similarity. A related painting of the same title in the Musée d'Albi [No. 54 in this exhibition] has a further figure on the right . . . and may represent the next stage in the development of this composition.'
The Tate Gallery Catalogues: The Foreign Paintings, Drawings and Sculpture, 1959.

54 **The Two Friends** 1894
Oil on board, 19 by 13¾
Signed with the initials *H.T.L.*, bottom left
Two half-dressed women are seated on a divan in the salon at the Rue des Moulins. The brunette in the foreground confides her troubles to her blonde friend, seen full face on the right, who takes her arm affectionately.

55 **Head of a Racing-stable Lad** 1895
Oil on board, 26 by 20½
Signed: *Lautrec*, in red chalk bottom right
Head in left three-quarter profile, with bowler hat, high collar, white stock and jacket with wide lapels.

56 **Madame Pascal at the Piano** 1895
Oil on board, 28 by 21¼
Signed: *Lautrec*, in chalk top left
This portrait of the mother of Louis Pascal, Lautrec's cousin, was painted in the drawing-room at Malromé.

57 **The 'Revue Blanche'** 1895
Charcoal with colour on paper, 50¾ by 39½
Lautrec made several roughs in preparing the poster for the 'Revue Blanche' (Catalogue L. Delteil No. 355). The painter was closely connected with Thadée and Alexandre Natanson who edited the paper. For the central theme of the poster his friends had commissioned, he used Thadée's wife, Misia, as his model. One of the many studies he made for the poster.

58 **A Coachman** 1895
Oil on board, 19¾ by 15
Monogram in black chalk, bottom left
Lautrec's model is probably Tom, the Rothschilds' coachman, who frequented the bar in the Rue Royale.

59 **Woman Dressing, a Passing Fancy** 1896
Oil on board, 34¼ by 23⅝
Monogram in chalk, bottom left
First sketch for the album *Elles*. The woman alone here, but in the more complete study now in the Musée des Augustins, Toulouse (No. 60), the seated figure of Charles Conder (1868–1909), the English painter, has been added.

60 **Woman Dressing, a Passing Fancy** 1896
Oil on canvas, 40½ by 25⅝
Musée des Augustins, Toulouse

61 **Lucie Bellanger** 1896
Oil on board, 31⅛ by 23⅛
Monogram, bottom right
It is characteristic of Lautrec's genius to reflect life boldly and concisely, which is the supreme aim of the painter. Here, too, character is mercilessly observed. The sagging flesh, the powerful neck and some equivocal quality in the model betray her age and background.

62 **Berthe Bady** 1897
Oil on board, 27⅛ by 22⅞
A half-length portrait in three-quarter profile of the actress, seen seated in a cane armchair and leaning slightly forward.

63 **An English Soldier Smoking His Pipe** 1898
Oil on board, 23⅝ by 18⅞
Signed: *Lautrec*, in red chalk bottom left
Sketch for a poster for Job cigarette papers which was never completed.

64 **Woman at Her Toilet** 1898
Oil on wood, 23⅝ by 15¾
Wearing a light blue blouse, her elbows resting on the dressing-table, Madame Poupoule gazes at herself in the mirror as she combs her auburn hair, her face almost entirely hidden. In this work, the finest qualities of painter and draughtsman are combined.

65 **Girl on a Bed** 1898
16⅛ by 12⅝
Signed and dated: *T. Lautrec 98*, top right
Private Collection

66 **Self-portrait** 1898 *Plate* VIII
31½ by 24
Collection: Monsieur Thévenaz
A caricature of himself by Lautrec done on the back of a poster.

67 **At the Races** 1899
Oil on canvas, 17¾ by 20⅞
Signed: *Lautrec*, bottom left
In the right foreground, beside a racecourse under a cloudy sky, two men are shown in half-length escorting an elegant woman. They are looking at a pink-shirted jockey on a chestnut horse, turned towards the left in the middle distance.

68 **The Englishwoman from the Star at le Havre** 1899
Oil on wood, 16½ by 12⅞
Signed and dated: *Lautrec 99*, top right
The harmony of blues and yellows enhanced by the delicate pink of the collar is a new revelation of Lautrec's art. A portrait full of charm and grace. Before leaving le Havre, Lautrec sent the finished portrait to Joyant asking him to have it framed after it had dried.

69 **Romain Coolus** 1899
Oil on board, 21⅝ by 13¾
Monogram, bottom left
The face of the writer, a friend of Lautrec's, in meditative mood, seen in right three-quarter profile.

70 **La Modiste** 1900
Oil on wood, 24 by 19¾
Signed: *Lautrec*, top right
Lautrec has used unusually strongly contrasted light effects in this late portrait.

71 **Portrait of Maurice Joyant** 1900
37 by 26
Collection: Madame Dortu
A late work; portrait of Lautrec's lifelong friend and biographer.

72 **An Examination at the Faculty of Medicine, Paris** 1901
Oil on canvas, 24¾ by 31⅛
Signed and dated: *Lautrec 1901*, top left
The last picture painted by Lautrec, which he worked on several months before his death. Some critics have found affinities with Gauguin. Others maintain that it betrays his exhaustion.

Drawings

73 **The Battle of Flowers** 1882–5
Chinese ink on paper, 12⅜ by 19⅝
Signed: *Lautrec*, bottom right
The mail coach in Nice. A spirited early work.

74 **The Washerwoman** 1888
Charcoal on Ingres paper, 25½ by 19¾
Monogram in red, bottom left

75 **Back View of Seated Woman** 1888
Charcoal, 24⅜ by 18⅞
Monogram in red, bottom left
Back view, turned towards the left, of a woman, seated on a stool, wearing a dress with high collar, fitted waist and full skirt. Her left arm rests on her knee.

76 **Dancer Adjusting Her Costume** 1889
Charcoal on grey paper, 23⅜ by 19¼
Monogram in red, bottom left

77 **The Morning After** 1889
Chinese ink and blue chalk, 18⅞ by 24¾
Signed: *Lautrec*, bottom right
A sketch for the painting of the same title. Suzanne Valadon (1867–1938), Utrillo's mother, posed for Lautrec.

78 **Reine de Joie** 1892
Charcoal, 59⅞ by 39½
A sketch for the poster.

79 **In the Wings, Folies-Bergère** 1896
Chinese ink, brush and blue chalk, 30¼ by 24
Artist's initials, top left
Backstage at the Folies-Bergère. Lautrec shows his model, Mrs Lona Barrisson, with her manager-husband, before their entrance on stage.

80 **Concerts at the Opera, Ambroise Thomas at a Rehearsal of 'Françoise de Rimini'** 1896
Chinese ink, 31⅞ by 24⅜
Artist's initials, bottom left
Ambroise Thomas seated with a monocle in his right hand. The back view of the conductor Paul Vidal, flourishing his baton, dominates the composition.

81 **Chocolat Dancing** 1896 *Plate* VII
Chinese ink and blue chalk heightened with white on buff paper, 30¼ by 24
Once his act at the Nouveau-Cirque was over, Chocolat was often seen in the Bar d'Achille. He dances here before the regulars, centre, right profile, his check cap over his eyes, his right arm raised. His black hand is thrown into relief against the light background.

82 **At the Moulin Rouge, Entry of Cha-U-Kao** 1896
Chinese ink heightened with white on buff paper, 38¼ by 28¾
Artist's initials, top left
Astride a donkey, centre left, a dancer at the Moulin Rouge, in clown's costume heads a carnival procession. Among the figures in the centre can be recognized Lautrec and his cousin Tapié de Céleyran.

83 **Horse Guards, London** 1897
Pen on coloured paper, 10¼ by 10⅝

Lautrec made several trips to London with his friend Joyant. In 1898 he held an exhibition in London which was not appreciated by the public; critics, too, were unfavourable. This drawing is a souvenir of one of his last visits.

84 **Are You a Good Girl?** 1897
Chinese ink and blue chalk, 20¾ by 24¾
Artist's monogram, bottom left
Drawing for *Le Rire*, January 9, 1897, No. 114.
Lautrec used to say: 'My drawings don't need a caption'; when obliged to find one he would ask his friend Tristan Bernard, whom he had known on the *Revue Blanche*.

85 **Head of a Woman** 1899
Pencil on paper, 25⅝ by 18⅞
Signed: *Lautrec*, bottom right
Profile of an unknown woman.

86 **Englishwoman from the Star at le Havre** 1899
Red chalk heightened with white on blue Ingres paper, 24⅜ by 18½
Signed: *Lautrec*, bottom left

87 **Baritone Singing in the Opera 'Messalina', Bordeaux** 1900
Pencil, 25⅝ by 18⅞
Monogram in red, bottom left

88 **Cocyte in 'La Belle Hélène', Bordeaux** 1900
Watercolour, 24⅜ by 18⅞

89 **At the Café de Bordeaux** 1900
Black chalk, 18⅞ by 24⅜
Monogram, bottom right

Poster

90 **Miss May Belfort** 1895
31½ by 23⅝
Collection: Madame Dortu
May Belfort was an Irish singer. Lautrec painted five portraits of her; he designed this poster when she was engaged to sing at the Petit Casino.

Lenders to the Exhibition

Dortu, Madame, 71, 90
Jeffress, Arthur, Esq, 15
Musée d'Albi
Musée des Augustins, Toulouse, 21, 22, 25, 60
Musée du Petit Palais, Paris, 5
Private Collections, France, 20, 42, 43
Private Collection, London, 30, 65
Renand, Monsieur, 6
Tate Gallery, Trustees of the, 31, 53
Thévenaz, Monsieur, 66
Vos, de, Monsieur, 14

Brief Bibliography

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Some Exhibitions of Toulouse-Lautrec's work

1893 Joyant's Gallery, Paris.
1896 Manzi and Joyant's Gallery, Paris.
1898 Goupil Gallery, London.
1902 Durand-Ruel, Paris, retrospective exhibition of 201 works.
1914 Manzi and Joyant's Gallery, Paris, retrospective exhibition of 202 works.
1924 Exhibition at the Winterthur Museum (257 works) and at the Barbazanges Gallery, Paris, in November.
1931 Musée des Arts Décoratifs, Paris retrospective exhibition of 423 works to mark thirtieth anniversary of Lautrec's death.
1951 Fiftieth anniversary of Lautrec's death marked by an exhibition at the Musée de l'Orangerie, Paris (122 works); an exhibition of engravings at the Bibliothèque Nationale, Paris (241 works); and an exhibition 'Toulouse-Lautrec, His Friends and his Masters' at the Musée d'Albi (183 works).
1951 Matthiesen Gallery, London (37 paintings and 29 drawings).
1956 Museum of Modern Art, New York (44 paintings, 40 drawings, 65 lithographs, 22 posters, etc.).
1959 Jacquemart-André Museum, Paris (87 paintings [52 from Albi], 22 drawings and 51 lithographs and posters).